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I The Writings of Pai Jen-fu 白仁甫 (Pai P'u 樸)

Mun-kyung KIM, Kyôto University

The lyrical drama which flourished in the Yuan period, known as the *tsa-chü* 雜劇 represents the first mature form of fiction in Chinese literature. Most of its authors are little known, and the records of their lives are obscure. Pai Jen-fu, a master of the early period of the *tsa-chü* and author of 'Rain on the Wu-t'ung' 梧桐雨, is an exception to this. Since he was an intellectual of the first rank as well as a well-known man in the society of his day, it is easy to trace the course of his life. Another point which makes him unique among *tsa-chü* writers is that, in addition to his plays and separate arias (*san-ch'ü* 散曲), there is a collection of his works in the older *tz'u* (詞 'lyric') form extant today, the *T'ien-lai Chi* 天籟集 ('The Sound of Heaven').

Pai Jen-fu's works, reflecting his literary background, are most noted for being extremely classical and, in fact, his arias are strongly influenced by the *tz'u* form. Nevertheless, we may recognize in this respect a certain amount of stylistic development. If we compare 'Rain on the Wu-t'ung' with another of Pai's plays, the 'Ch'iang-

t'ou Ma-shang' 牆頭馬上, which is included in the anthology *Yuan Ch'ü Hsüan* ('Selected Yuan Plays'), we may distinguish significant differences in the nature of their content and language, in spite of the fact that they are both romantic dramas based on the poetry of Po Chü-yi 白居易, the former on the 'Song of Everlasting Regret' 長恨歌 and the latter on the 'New Ballads' 新樂府. 'Rain on the Wu-t'ung' is generally faithful to the spirit of the 'Song of Everlasting Regret' story, and its language is quite poetic. The content of 'Ch'iang-t'ou Ma-shang', on the other hand, differs completely from the 'New Ballads', and its language is very theatrical. Thus, we may say that, while 'Rain on the Wu-t'ung' is not free from the influence of traditional Classical literature, 'Ch'iang-t'ou Ma-shang' reveals the characteristics of the *tsa-chü* drama and of popular literature.

Pai Jen-fu, as was often the case with traditional Chinese intellectuals, began his writing career with classical poetry and prose. After this, he took up lyrics, and then arias. Now, to the extent of writing arias, there was nothing unusual in this for an intellectual of his time. What is notable about Pai is that he went even farther, and wrote actual plays, and in what was the most 'popular' form of his day at that. The differences between 'Rain on the Wu-t'ung' and 'Ch'iang-t'ou Ma-shang' may be said to represent the transition in his literary career from classical poetry and prose to the *tsa-chü*. Thus, this characteristic of his writings is highly instructive today, when we study the problem of the relationship between classical and popular literature.

II On Lin Tai-yü 林黛玉—Beyond Everyday Dissolution

Ryôichi OBAMA, Kyôto University

There have been two main opposing schools of thought evident in the field of *Hung-lou Meng* ('Dream of the Red Chamber', 'Story of the Stone') research hitherto: the 'Aestheticist, or Autobiographical Theory' party and the 'Realistic, or Reconstruction of Socio-economic History' party. The tendency, apparent in both schools, has been to snip out those parts of the work which seemed suitable,

string them together arbitrarily, and then to brandish them as *the* decisive evidence. One cannot but feel wearied and repulsed by the appearance of this sort of baseless theoretical sterility.

With the intention of fundamentally controverting this theoretical sterility from a completely different angle, this article deals with the individual character in the *Hung-lou Meng* upon whom the most acute problem of 'dissolution' bears—Lin Tai-yü. This has seemed a major key to getting a new grasp on the *Hung-lou Meng* as a whole, by going beyond the level of either the 'two beauties combined in one' theory, in which Tai-yü is joined with Hsüeh Pao-ch'ai, as advocated by the autobiographical school, or the 'theory of the opposition of Tai-yü and Pao-ch'ai' put forward by the 'reconstruction of the underlying structure' party.

Surely, a person who must go on living under the constraint of whatever sort of 'circumstances' would crush this sort of 'ism' or 'theory' chatter just in the act of pulling free of them, even if they had no conscious awareness of the concept of 'circumstances'.

The true importance of Lin Tai-yü is that she continued to resist assimilation towards that, even while gasping for the importance of everyone who had found a reasonable way of living under the circumstances by which they were constrained. This may have been felt by the author, Ts'ao Hsüeh-ch'in 曹雪芹, among the people by whom he was surrounded at the moment of writing, and one might say that it is something closely connected with a fundamental fault-line.

'Dissolution' in the *Hung-lou Meng* is more than merely a 'death and annihilation wish' on the part of Ts'ao Hsüeh-ch'in, and has a more lively force (for Ts'ao Hsüeh-ch'in, in the tenacity with which he went on 'writing', continuously came up against the 'monotony' which 'circumstances' force on human beings) and thus, the death of Lin Tai-yü is not basically disposed of by treating it as 'death-preserving Beauty', not can it be seen as the 'death of a rebel'.

In so far as the difficulty of things connected with the essence of 'circumstances' is not thoroughly understood, neither the *Hung-lou Meng* nor Ts'ao Hsüeh-ch'in can be truly reached.

III Lu Hsün 魯迅 (1881-1936) and Kuriyagawa Hakuson 厨川白村 (1880-1923)

Toshiyo KUSUHARA, Kyôto University

It is an accepted belief that the modern literature of Japan, which had invaded China, has had no influence on modern Chinese literature, whose precursor was Lu Hsün, the reason being that the historical and social foundations of the two countries, even more than what may be called their spiritual foundations, are unusually remote from one another. Nonetheless, at one period, the years 1924-1925, great significance for Lu Hsün can be found in a Japanese intellectual who was his contemporary, Kuriyagawa Hakuson.

The years 1924-25, especially 1925, are worth special attention. Lu Hsün was then engaged in more varied and energetic artistic activities than at any other time of his life. That is, there is the fact that these two years saw the creation by him of a quantity of work beyond all comparison with earlier years. Moreover, in adopting a variety of forms, including fiction, prose poems, and miscellaneous essays, he wrote a great deal in each of them. And there is the fact that there was no 'creation', so to speak, in the years following, as he was then pursuing vigorously various controversies in an immense number of essays. Furthermore, there is the fact that he was engaged in the editing of the magazine *Mang-yuan* 莽原. Since he was an employee of the Education Ministry at that time, and also teaching at various universities, there was absolutely no necessity for him to do hack writing. In spite of all this, his pursuit of all the above forms of artistic activity, a form of expressive activity with respect to the outside world, must be considered as an important problem involved with his own essence.

Now, it was precisely during these two years that Lu Hsün progressed, within an astonishingly short time, with the translation and publication of two quite bulky works by Kuriyagawa Hakuson, 'The Image of Anguish' 苦悶の象徴, and 'Out of the Ivory Tower' 象牙の塔を出て, which he had purchased immediately after their publication in Japan. It seems that this was due to things which, although only vague and unformulated in his own creative work up until that

time, had been put into words in those two books. These were, in the former, "When the life-force is oppressed, it breeds agony and anguish, the roots of the arts", as the essence of literature, and, in the latter, "Let us not remain alone with 'art for art's sake' in 'the palace of learning' of 'the ivory tower'; rather let us embrace the 'ideal of remaking society' and tell of taking our stand in the rioting alleyways", as the attitude of the writer. Thus, we may conclude that it was these kernels, more clearly evident in Kuriyagawa than in Lu Hsün, that accelerated the intensity of his literary activities in the years 1924-25, and increased their multi-faceted character.

In Lu Hsün, it was precisely 'anguish', the 'pain of being tumbled about while living in wind and sand', which became the energy that gave birth to his activity in writing.

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